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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

PICTURES AND INCOME TAX.

The suggestion is wisely made that the owners of art works are fortunate in these days of an income tax, in that these treasures, while they bring in an income of pleasure and education, are not in themselves liable to the Government income tax.

Why, therefore, should not the lovers of art works enlarge their collections now, or if not the owners of art works now, begin to acquire them? With good American pictures selling at exceptionally low figures, and with foreign art works of all descriptions, with the removal of the barrier of a duty on art importations, coming in for sale at more reasonable prices than for years past—now is the accepted and appropriate time for the enlargement and the starting of art collections. The wise connoisseur and collector is already beginning to haunt the dealers' galleries and the art auction rooms, influenced by the arguments above presented, and it looks like a "Bargain" art season.

VELASQUEZ' OLIVARES PORT.

A reference to the well-known portrait of the Duke de Olivares, by Velasquez, in the ART NEWS of Oct. 18 last, as having been returned by the late Benjamin Altman after purchase, gave an unintentional but unfortunately wrong impression, which we are pleased to correct.

When the two unusual and superior portraits of King Philip IV of Spain, and the Duke de Olivares by the great Spanish master were brought over by Duveen Brothers, Mr. Altman had them hung in his gallery, on approval, so that he might study the works at his leisure, as he was undecided which he preferred. He finally concluded to retain the portrait of the King, which he liked the best after the study of the two canvases.

The fine and virile full length standing portrait of the Duke de Olivares, known as the "Villahermosa Velasquez," as it hung for many years in the Villahermosa Palace, is by some critics considered even superior to the portrait of King Philip IV, which Mr. Altman preferred. Certainly in strength of execution and character expression, it ranks among the very best presentments of men that Velasquez painted. August L. Mayer, the German authority and critic has only recently published in Munich a brochure, entitled "Kleine Velasquez—Studien," in which he highly extols this portrait, and places it as among the Spanish master's best productions.

A UNIQUE PICTURE SALE.

The most unique picture auction of the season will be that of the collection of Old Masters, formed by the late Leon Hirsch. This is to be sold by the American Art Association in the Plaza ballroom Jan. 29 next, and it will be the first sale in this country of a collection of old pictures, formed by an indefatigable and intelligent collector, almost every example in which has the written endorsement of the best authorities, among them Drs. Bode, Bredius, and Valentiner.

HISTORICAL SOC'Y'S COLL'N.

The New York Historical Society has recently removed from the basement of its building at Central Park West and 76 St. a number of old pictures which it has long owned and which have not been displayed in many years.

While the higher "expert" criticism of today may smile at some of the attributions of these old canvases, they have much of historic and in several instances, art interest.

Six hundred old foreign pictures were bequeathed the Society in 1867 by Thomas J. Bryan, and in 1882 Louis Durr made a bequest of 180 oils, of various old and modern schools. In both the Bryan and Durr collections occur the names of such painters as Velasquez, Durer, Holbein Van Ostade, Correggio, Giorgione, Cimabue and Bordone and "experts" and art lovers can pass many a pleasant hour discussing these earlier attributions. There are several hundred other pictures of all kinds, obtained by the Society from various sources, which include perhaps the most valuable of all the paintings—namely two hundred early American portraits.

The rooms where the pictures are hung are unsuitable for their display are badly lit and too small, necessitating the placing of some hundred or more portraits along the balcony front. The Society hopes that funds will be given for the erection of an art gallery on the plot of ground it owns, north of and adjoining the present building, and for a Museum of relics on the similar plot on the south of the building.

PHILADELPHIA.

The residue of the estate of Ellen Phillips Samuel, wife of J. Bunford Samuels, amounting, it is understood, to more than \$500,000, is bequeathed in her will to the Fairmount Park Art Association, after the death of her husband, the income of which amount is to be devoted to the placing of statuary along the Schuylkill River, between the Park boat houses and Girard Avenue bridge.

A caveat, protesting against the probating of the will of John G. Watmough, recently deceased, and which leaves the bulk of his fortune, valued at more than \$1,000,000, to Ferdinand Keller, Sr., the local art dealer, and his wife, has been filed by James H. Watmough, a half-brother, and William Watmough Grier, son of a deceased sister, both residents of Washington, on the ground that Mr. Watmough was not of sound mind when he signed the will and that undue influence was brought to bear.

Mr. Watmough was 76 years old and was a son of Col. Goddard Watmough, who won distinction in the War of 1812, and a grandson of the Watmough who received a vote of thanks from Congress for carrying congressional records to a place of safety in the Revolutionary War. He married Miss Caroline Drexel, who died a few years ago.

He had been a collector of paintings and curios, and it was due to this that a close friendship sprang up between Mr. Watmough and Mr. Keller. His collections of Japanese ivories, rock crystals, armor and paintings are said to be the most complete in this country.

The property includes the old country place at Claymont, Del., originally the home of General Isaac Wistar, and paintings, several of which are family portraits, including portraits of the Drexels, which came into Mr. Watmough's possession through his wife, who was a sister of Joseph, Anthony and Frank Drexel, and who left Mr. Watmough a large fortune on her death.

The opening reception of the annual exhibition of the Philadelphia Watercolor Club and the Pennsylvania Society of Miniature Painters will open at the Pennsylvania Academy this evening. Notice of the exhibitions will be made next week.

Miss Florence Groff, winner of the P. A. B. Widener European Fellowship, at the School of Design, has sailed for London. In England she will study under L. P. Butterfield, one of the best-known designers in Europe. Last year Miss Groff won a Board of Education scholarship in the School of Design and also the Redwood F. Warner post-graduate scholarship.

OBITUARY.

Julius Adam.

Julius Adam died recently in Munich. He was the grandson of the famous battle painter, Albrecht Adam, and one of the founders of Munich as an art centre. In early youth Julius Adam spent some years in Brazil where he devoted himself to photography, but his ambition to become a painter called him back to Munich, where he studied under Dietz.

He developed into a historical genre painter and his "May Festival," brought him his first fame. He also illustrated and was especially happy in his drawings of cats and other domestic animals. Among his later works is a self-portrait of the artist surrounded by his favorite cats, which now hangs in the new Pinakothek in Munich. He aided in installing the German picture exhibit at the St. Louis Exposition, and at that time spent much time in Minneapolis with his old friend, Mr. Robert Koehler, Director of the Art Schools in that city.

Mikulas Ales.

The death was recently announced at Prague, of Mikulas Ales, who enjoyed a high reputation among Bohemian artists. Much of his work lay in the field of serial illustration.

Hans von Bartels.

Hans von Bartels, who died at Munich, Oct. 5, was born in Hamburg, Dec. 25, 1856, being the son of a former Russian official. In 1856 he removed to Düsseldorf, where he first studied under Adolf Schweitzer. Later on he visited Italy, where he devoted his attention chiefly to landscape painting. In 1885, he settled himself in Munich, where he took up water color, painting chiefly in Holland. Since 1890 he had principally worked on the coast of Cornwall.

NEW COTTIER GALLERIES.

The old art house of Cottier and Co., one of the last to join in the uptown art business movement, has finally joined the majority, and has transferred its locale from East 40 St. to new and handsome galleries in the Charles Building, No. 718 Fifth Ave.

To signalize the removal and the opening last week Mr. Walter Fearon arranged an unusually important and interesting exhibition of early English portraits, with a few examples of the Barbizon and other more modern Foreign painters, including some of the modern Dutch masters—and all of that superior quality for which the house is noted.

It is pleasant to record that so much was this opening display appreciated by collectors that several sales, detailed elsewhere, were made on the opening day itself.

The new Galleries are approached through an entrance hall hung in rich reds, on the ground floor, with a handsome entrance on Fifth Ave., at the rear of which a spacious staircase leads to the upper Galleries. Of these the large front one facing Fifth Ave., with light also from West 56 St., is hung in Han green brocade, and on its walls are modern Foreign pictures, comprising fine examples of Troyon (The "Fair Day" dated 1859), Jules Dupre (the beautiful large, typical landscape, "Hour of Peace"), Millet (the "Oedipus"—a most virile work), de Bock, Josef Israels (one his portrait of Helwig and Schreyer, a large important Wallachian period canvas, "Burning Stable"), Jacob and Willem Maris, and J. S. Kever, and an early Sargent, "Harbor of Cobourg."

Through a small Library on the 56th St. side the visitor passes into a small and attractive Salesroom, hung in red brocade, in which there are now a remarkable half length of a man by Lucas Cranach, as strong as Holbein, a lovely Flemish Primitive in splendid conditions, "La Vierge et l'enfant," an interesting and strong man's portrait by Veneziano, and a half length striking portrait of Sebastian Cabot by Lorenzo Lotto.

In another small and well lit salesroom, beautifully hung in a brocade red chenille, there is a half length of a woman by Huysmans, of unusual quality, and a three quarter length standing "speaking" portrait of a Dutch lady by Ferdinand Bol, dated 1613.

In the rear of the small salesrooms is a large and spacious gallery, done in French grays, in which are shown some rare art objects and several superior Oriental porcelains and some bronzes.

The early English portraits adorn the walls of the entrance hall. They include two examples of Hogarth—a portrait of the artist, and a two figure "Conversation" piece, a half length portrait of Lady Menzies by Raeburn, reproduced elsewhere in the ART NEWS, a half length portrait of Wyndham by Hoppner, an oval "A Lady of Quality" by Sir Thomas Lawrence, a lovely half length presentment by Hoppner of the Countess of Euston which has been engraved by Wilkin and the miniature of which is in the Pierpont Morgan collection, a three quarter length portrait of his friend and patron, Beau Tompion, by Gainsborough, and the strong, sketchy, well known half length portrait of Reynolds, painted by the artist just after he had taken his D. C. L. degree at Oxford and in the appropriate red robe, from the Marchioness Thomand collection, and owned for many years by Turner the artist.

In every way Mr. Fearon and the house of Cottier are to be congratulated upon the new Galleries, and the fine quality of the opening display.

AN APPRECIATIVE PATRON.

Editor AMERICAN ART NEWS.

Dear Sir:

I congratulate you on the current number of the AMERICAN ART NEWS, which I have read with great interest and profit.

It is no easy matter to produce so excellent an art review every week and I congratulate your subscribers on having, for their delectation, editors of a calibre who can measure up to the task.

Very truly yours,

H. D.

New York, Oct. 29, 1913.